



Royal
Academy
of
Music

Prospectus 1984-5





Officers, Academic and Administrative Staff

Principal

David Lumsden MA, D Phil (Oxon et Cantab), Mus B, Hon RAM, FRCM,
FRNCM, FRSAMd, Hon FRCO

Warden

Peter James Ph D, B Mus (Wales), Hon RAM, FBSM

Administrator

John Bliss JP, FCA, FBIM, Hon RCM

Director of Studies

Christopher Regan B Mus (Lond), FRAM, FRCO, Hon RCM

Registrar

Robin Golding MA (Oxon), Hon RAM, Hon RCM

Performers' Course Tutor

Appointment pending

GRSM Course Tutor

David Robinson B Mus (Lond), FRAM, FRCO, Hon RCM

B Mus Course Tutor

Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM

Assistant Course Officer

Peter Lea-Cox B Mus (Lond), FRAM, FRCO

Accountant

Leslie Mitchell FCA, Hon ARAM

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Jane Harington BA (Cantab), Hon ARAM

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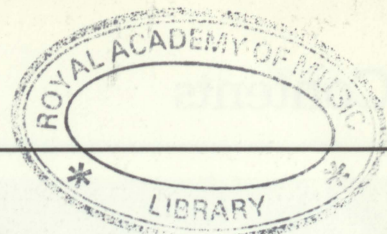
Gerry Brassell

Counsellor

Bridget Campbell Hon ARAM



Royal Academy of Music



Marylebone Road, London NW1 5HT
Telephone 01-935 5461

Instituted 1822. Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother

President

HRH Princess Alice Duchess of Gloucester

Inside covers: Detail of a Dutch marquetry table, inlaid with musical trophies, now in the Principal's room in the Academy. The table once belonged to Mozart, from whom it passed to William Hawes (1785-1846) Master of the Children of the Chapel Royal. It was presented to the RAM in 1951 by Mrs Cippico.

Dates of Terms

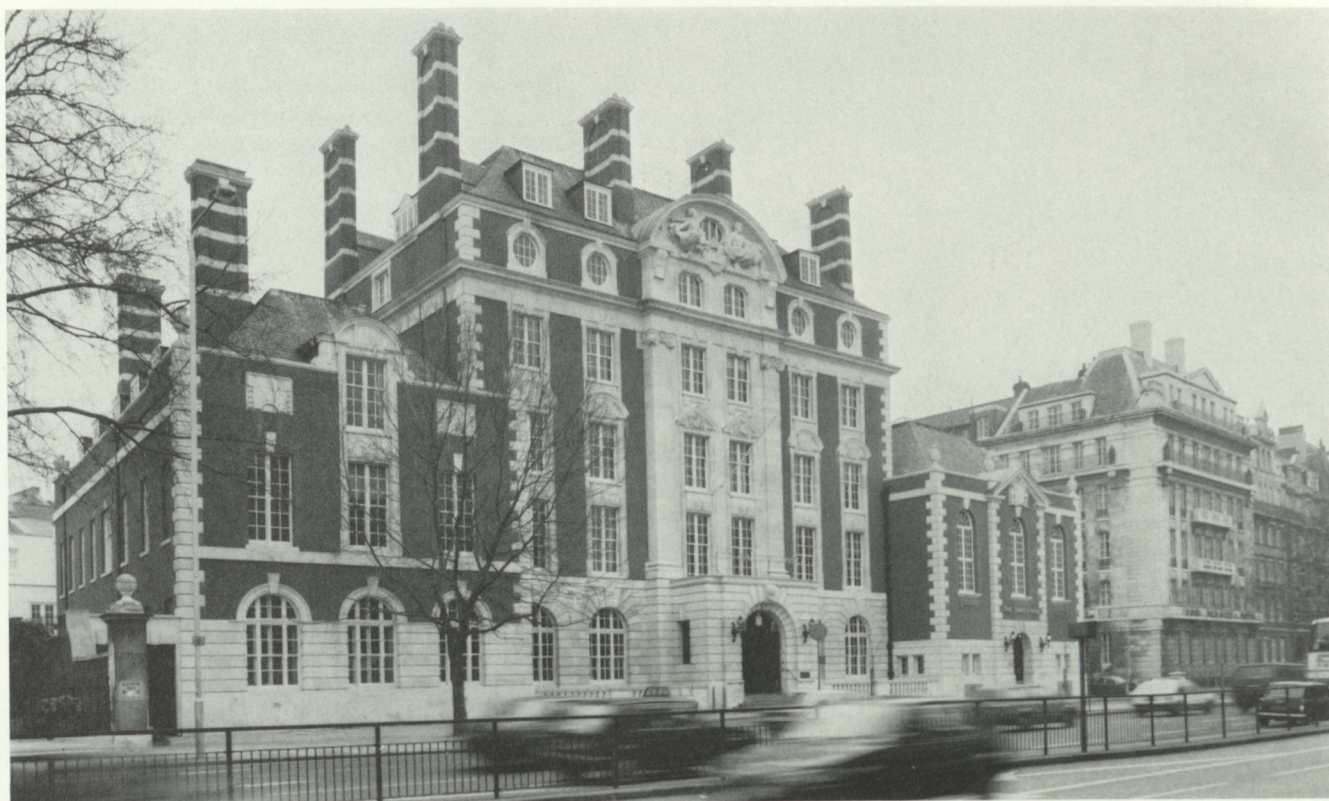
Academic Year 1985-6

Autumn Term: 23 September (new students
21 September)-6 December

Spring Term: 6 January-27 March

Summer Term: 21 April-11 July

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Introduction



Dr David Lumsden

The Royal Academy of Music, which is the oldest institution for advanced musical training in England, was founded in 1822 through the efforts of John Fane, Lord Burghersh (later 11th Earl of Westmorland), and began its work in March 1823 under the direct patronage of King George IV and with William Crotch as Principal. The original intention was that there should be 80 resident students (40 boys and 40 girls) but, when the Academy opened, in a house in Tenterden Street, Hanover Square, there were only 21, none of them more than 12 years old. The RAM was granted a Royal Charter in 1830, but for the first 40-odd years of its existence it was continually in financial straits. Gladstone awarded the Academy an annual government grant of £500 in 1864, but this was discontinued three years later when Disraeli came to power, and an attempt was made to close the institution. However, the grant was renewed with the return of Gladstone's ministry in 1868, and from then onwards the RAM started to flourish.

In 1912 it moved to more spacious, specially designed, premises in Marylebone Road, which contained some 50 teaching rooms and a concert hall. A small theatre and a lecture hall were added in 1926. A new library, in the Academy's 'annexe' in York Terrace East (behind the main building) was opened in 1968, and, with funds raised by a 150th Anniversary Appeal opened in 1972, an ambitious programme of renovation of the fabric was launched. The most notable parts of this re-building so far are the larger, fully-equipped Sir Jack Lyons Theatre, and a new small Concert Room. New practice rooms have been installed and substantial improvements have been made to the teaching, administrative, library and recreational accommodation,

and further extensions and improvements are planned.

The Academy, which now receives substantial financial support from the Department of Education and Science, provides a comprehensive course of training, both for students aspiring to be performers, and for those more interested in teaching. There is a teaching staff of about 180 and a student body of about 625.

The aim of the Academy is to provide the highest possible professional training in all aspects of performance. This involves the continuous study of technique and interpretation, both solo and ensemble, in chamber music and in orchestral and choral music and in opera. The core of a student's training (the Principal study) is mainly individual lessons, but with frequent classes and regular opportunities for public performance, both within and outside the Academy. Great care is taken to discover and develop the innate talent of each student in relation to his or her ambition and the known demands of the profession. The balanced development of technique and musical insight is stressed. Students are expected not only to absorb established techniques, knowledge and attitudes but to think for themselves in preparation for the professional musical world, and to explore ways of extending this world beyond its present confines. Formal examination, while stringent, is kept to a minimum, with increasing emphasis on continuous assessment and the self-assessment inherent in any artistic activity.

Second and, exceptionally, third studies are arranged (normally keyboard for non-keyboard players) as a means of stimulating awareness of harmonic, textural and formal procedures, and to help prevent a narrow appreciation of music. Such studies often prove to be a useful secondary professional tool.

Courses

The main full-time courses offered are:

Performers' Course (three-four years)

GRSM Course (three years)

B Mus (London University) Course (three years)

Advanced Course (one or more years)

Other courses include:

The Intermediate Course (see page 22)

The Junior Exhibitioners' Course (see page 22)

Programme of study

The following training is common to all undergraduate courses (ie Performers' Course, GRSM, and B Mus):

A Principal study

A Second study (where suitable)

Music Techniques (Harmony etc)

Aural training and sight-singing

History of music and musical style

Foreign languages (for those taking singing or conducting as a Principal study).

In addition, classes, seminars or lectures (some of which are compulsory) are available to students at various stages of the course, dealing with Repertoire, Interpretative Analysis and Musical Criticism. Students may also apply to take part in master-classes given by distinguished international artists from time to time.

The following subjects may be taken as Principal or Second study:

Composition	Oboe
Pianoforte	Clarinet
Pianoforte accompaniment (<i>not before second year of basic course; group or class tuition for the first year</i>)	Saxophone
Organ	Bassoon
Harpsichord	Horn
Singing	Trumpet
Violin	Trombone
Viola	Tuba
Violoncello	Timpani and Percussion
Double Bass	Harp
Flute	Guitar
	Conducting

Baroque instruments (violin, viola da gamba, flute, oboe and lute) are available as Principal study for Advanced Course students only; they may be taken as Second study by undergraduate students.

The following subjects may be taken only as Second study: Recorder, Bass Clarinet. Euphonium may be taken as Second study only in a student's third year, and subject to certain conditions.

Orchestral playing, choral singing, chamber music, orchestration, opera, choir training and piano accompaniment are required parts of the course, according to the student's speciality. Examinations have to be passed during each year's training, and students who fail to qualify in these may be required to repeat a year of the course or to withdraw from it altogether. Courses are full-time; there are no facilities for part-time study.

Course selection

It is hoped that these notes will assist candidates in deciding which Academy course is best suited to their needs, aptitudes, interests and aspiration. It should be emphasised that, since the Academy is a conservatoire, the core of its training in all courses is practical work, particularly in relation to the Principal study; every course therefore reflects this with varying emphasis on subsidiary studies.

'Undergraduate' courses

The Performers' Course is concerned essentially with this approach, with the aim of training students as performers. The main supporting activities (orchestra, chamber music, opera etc.) are designed to underpin Principal-study work according to individual needs, while the aim of other subjects (harmony, aural, history, form and style etc.) is to complement and enrich this 'professional' work.

The Graduate Diploma Course (GRSM Honours) adopts the same central philosophy. However, for those who also wish to develop their musical studies in a broader context, the Course provides a range of additional opportunities. *Syllabus A* includes elements designed to provide greater intellectual stimulus, while on *Syllabus B* students specialise in performance.

The B Mus Course makes heavy demands in both practical and academic areas and is recommended only for those who demonstrate genuine and whole-hearted commitment to both fields together with the necessary resilience to sustain their efforts. For such students the programme of study is rewarding since the opportunity is afforded to combine the benefits of both university and conservatoire training.

The Advanced Course is pitched at a post-graduate standard and is intended for the distinctly able student who requires intensive study at a high level prior to embarking on a musical career as a performer.

GRSM status

The GRSM diploma is accepted as an Honours degree-equivalent by the Burnham Committee, for the purposes of salary assessment for those who subsequently gain Qualified Teacher Status; holders of the Diploma in the 'good honours range' (Class I or Class II (i) or II (ii)) qualify for the good honours additional allowance. Students who intend to take a one-year post-graduate course of teacher-training following their course at the Academy are reminded that it is necessary to hold 'O' level passes in English and Mathematics.

Many universities will also consider holders of the GRSM for other post-graduate courses (eg MA, M Mus).

Entrance qualifications

Age

For 'undergraduate' courses (ie Performers', GRSM or B Mus), students must normally have reached the age of 18 by 31st December in the year of entry. Some flexibility may be exercised, particularly in the case of gifted below-age candidates for the Performers' Course.

Those applying for the Advanced Course must normally have completed a full-time 'undergraduate' course of 3-4 years' study.

Musical standards and background

In Principal study all 'undergraduate' candidates are expected to demonstrate a standard equivalent to at least a very good Grade 8 pass of the Associated Board. A Second study must also be presented; a keyboard instrument must be offered as Principal or Second study for Syllabus A of the GRSM Course and also for the B Mus Course. For the GRSM Course the Second study must be at least at a Grade 6 level of attainment. Advanced Course candidates are required to present a Principal study only. Aspects of general musicianship are examined in the written paper taken as part of the entrance examination by all candidates. (See page 6 – Entrance Procedure).

The practical audition may include questions on musical background and experience; GRSM and B Mus candidates also take a range of keyboard tests.

Academic qualifications

GRSM Course: passes in five different GCE subjects, of which two must be at 'A' level, or four different subjects including three at 'A' level; one of the 'A' level passes is preferred to be in English or a Modern Language. Intending school-teachers are reminded that they must have 'O' level passes in English and Mathematics.

Performers' Course: normally as for the GRSM Course; however, the Academy is prepared to adopt a flexible approach, and gifted performers who lack these qualifications are nevertheless encouraged to apply.

B Mus Course: candidates must satisfy the minimum entrance requirements of the University of London, ie two 'A' level passes, one of which should be Music at a high grade, normally A or B, and five 'O' level passes; a language other than English is preferred for one of these.

Advanced Course: none, but an 'undergraduate' course should normally have been completed prior to entry.

Alternative qualifications

Possession of the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. The possession of Grade 8 passes of the Associated Board in a practical study and theory is accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

Overseas candidates

Overseas candidates should make enquiries to the Registrar concerning the acceptability of their qualifications.

Entrance procedure

The main Entrance and Scholarship examinations for entry in the Autumn Term 1985 will be held at the Academy from 10th to 14th December 1984.

Applications for admission, on the official entry form **together with the entrance fee of £20.00**, must reach the Registrar not later than 30th September 1984. If the applicant is not considered eligible for the entrance examination the entrance fee will be refunded. Half the entrance fee will be refunded if the application is withdrawn in writing and notification of this is received by 30th September 1984.

All candidates are required to attend an entrance examination at the Academy: they will be expected to perform to a high standard two contrasting pieces of their own choice in their Principal study, and one piece of their own choice in their Second study (not necessary for Advanced Course); they will also be examined in sight-reading and general musicianship (the latter including ear-tests and elementary exercises in harmony and counterpoint in a 90-minute written paper). GRSM and B Mus candidates will also be given keyboard harmony tests and should bring samples of written work (such as essays) with them. Candidates offering composition as their Principal study must send to the Registrar examples of their work at least four weeks before the date of the entrance examination. An accompanist will be available if necessary, **but candidates are strongly advised to bring their own if possible.**

Overseas applicants should supply tape-recordings or cassettes of their performances. If these are satisfactory they will be invited to attend Entrance Examinations on Monday 16th and Tuesday 17th September 1985. Candidates offered such an examination are asked to contact the Academy on their arrival in London. It must be understood that the offer of an entrance examination in no way guarantees admission to the Academy.

Entrance Scholarships

Scholarships in all subjects, valued at £180 per annum and renewable annually for up to three years, will be awarded at the time of the Entrance Examinations. No separate application is needed.

Post-graduate entry

Suitably qualified post-graduate students may be admitted to the Performers' Course, or to the Advanced Course (for one or more years); applications should be made as above. Applicants for the Advanced Course will be expected to offer an appropriately high standard of performance in their Principal study.

Refresher Courses are sometimes available to former Academy students; further details are available on application to the Director of Studies.

Fees

At the time of going to press it is not possible to state the scale of fees for 1985-6. The fees are determined partly in conjunction with the Department of Education and Science and have not yet been announced.

For your guidance fees for the current academic year 1984-5 are given below:

	£ per term	£ per annum
<i>Basic Courses (Performers' Course and GRSM) and Advanced Courses</i>		
1 Home and EEC students	420	1,260
2 Overseas students	1,310	3,930

London University B Mus

Students wishing to prepare for this degree are required to pay, in addition to the above fees, the London University Registration Fee.

Intermediate Course (see also page 22)

All students	185	555
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Optional Extras

Any subjects taught in the Academy may be taken as an extra study, subject to the permission of the Director of Studies. Fees are according to the length of tuition required.

Deposits

All students are required to pay a library deposit of £12. (This amount is refundable in accordance with the rules as set out in the Library Handbook.)

Note

The Governing Body reserves the right to increase fees and deposits at its discretion.

Payment of fees

All fees are payable in advance before the beginning of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first three terms of studentship are payable in all circumstances. To terminate studentship thereafter a term's notice of withdrawal must be received in writing by the Administrator, otherwise a term's fees are payable in lieu of notice.

(Overseas students are asked also to refer to the extra requirement regarding payment below.)

Local Authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for full-time 'undergraduate' and degree courses. Such awards normally cover fees and a contribution towards maintenance.

Students in receipt of such awards are advised that there can be a delay of six weeks or more at the beginning of an Academic Year before a maintenance grant cheque is received, and that they must themselves make provision to cover this gap, if necessary. The Academy can make no advances on grants. It is essential that prospective students should apply to their Local Educational Authority as early as possible.

New students (*other than those receiving Local Authority awards*)

All new students, other than those who have been approved for a Local Authority award, when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course, taking into account possible increases over the years. Under no circumstances will the Academy waive its rules about fees and notice of withdrawal.

Overseas students

All students from overseas are required to pay for their first year of tuition in full before the commencement of their course. Thereafter fees may be paid termly in advance.

It will be noted that fees for some overseas students are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or other country within the EEC for a minimum of three years prior to the 1st September of the year in which the course commences. Students are urged to check their residential status before accepting a place at the Academy and so be certain of their fee obligations.

Overseas students should also note that, under recent regulations introduced by the United Kingdom Government, they might not be entitled to free treatment under the National Health Service. This depends on their home country and their length of residence in this country. Private treatment can be expensive and insurance may be sensible. Students should make full enquiry into this matter as a safeguard against ill-health.

*The Symphony Orchestra under Witold Lutoslawski
(Concert Week, March 1984)*



Courses offered

Performers' Course

The Performers' Course is of three or four years' duration. The Course may be completed in three years, but in many cases a further year of study is essential, and initial applications for grants should be made on a four-year basis in the first instance. A high level of achievement in Principal study, with evidence of further potential, is expected at the Entrance Examination. Acceptance on the Performers' Course qualifies the student for a mandatory award from his or her Local Education Authority. The curriculum is as follows:

- a) Principal vocal/instrumental study.
- b) Supporting work related to Principal study (repertoire, choirs, orchestras, chamber music, interpretative analysis and musical criticism).
- c) Second study (normally piano where the Principal study is not a keyboard instrument).
- d) Music Techniques (harmony etc).
- e) Aural Training and sight-singing.
- f) History of music and musical styles.
- g) Foreign languages (for singers and conductors).

The LRAM Diploma is normally taken during the second or third year. Students are expected to participate in concerts and may be selected to take part in master-classes given by distinguished visiting international musicians from time to time. The Professional Certificate is awarded after three years to students who achieve a satisfactory standard in prescribed subjects.

The GRSM (Honours) Course

(Graduate of the Royal Schools of Music)

The aim of this practical three-year course is to prepare for a career in the music profession centred around performance, either as a performer or teacher. There are two syllabuses: A offers a broad curriculum; B specialises in performance.

Special Entrance Requirements

Applicants must offer a keyboard instrument as either Principal or Second study for Syllabus A; two non-keyboard studies may be offered for Syllabus B, provided that applicants have potential keyboard facility. The minimum acceptable level for Second study is Grade 6 Associated Board. In addition candidates must have a good knowledge of Harmony and Counterpoint and History of Music.

The programme of study is flexible and is designed to allow each individual student time for practice, orchestra, chamber music, and opera. The curriculum includes Principal study, Second study, Harmony and Counterpoint, Orchestration, Analysis, Aural Training, Choral and Orchestral Conducting, Piano Accompaniment, Instrumental Teaching Method Classes, History, Languages, and Additional Second studies (for intending peripatetic teachers). Options are available at every stage, leading to specialist study in the second and third years of the course. Students are required to take the LRAM and the result directly affects the final assessments.

A detailed GRSM Syllabus is available on request, and applicants who would like further details or who wish to visit the Academy should write to the Course Tutor.

The B Mus (Lond) Course

This course, run in conjunction with London University, caters for those performers or composers who wish to continue their technical and practical studies with the rigorous intellectual demands of a university course.

Applicants for this course must understand that they will be expected to study various periods of musical History, Analysis, Harmony and Counterpoint to a very high level, as well as meeting the demands of a conservatoire in their Principal study. Students whose Principal study is not a keyboard instrument must nevertheless be competent pianists.

Those students who are sufficiently gifted, motivated and well organised for this course will find themselves, on its successful completion, particularly well placed when deciding whether to proceed to post-graduate training or to select from the range of openings available to them in the musical profession.

Advanced Course

The Advanced Course offers specialist training for one or more years at post-graduate level, both to Academy students proceeding from their undergraduate course and external candidates who demonstrate the necessary standards and potential. In some cases external candidates may be required initially to enrol on an undergraduate course, perhaps in shortened form; it may be necessary to attend classes in Aural Training and Music Techniques (Harmony etc.) as well as other supporting work (History, Analysis etc.) according to individual needs. A Second study may be taken if required.

The programme of work is individually designed according to each student's needs and aptitudes. The weekly Principal study lesson is complemented by a range of classes and activities – orchestras, chamber music, operatic training, interpretation classes etc.; these are described more fully in the appropriate section under 'Faculties' (pages 9-20).

Advanced Course students may become eligible to take the Recital Diploma (Dip RAM) the highest award offered at the Academy by examination. They are also expected to take a full part in recitals and concerts and are encouraged to enter for the numerous prizes offered in most subjects. Such opportunities and experience are of critical importance to students for whom, at the outset of their careers, a platform is required to gain the ear, not only of the public, but also of musicians of stature and influence who can help them forward in the profession (see also page 20 - Post-student opportunities).

Faculties and areas of specialist study

In the following pages the members of the Academy's teaching staff (as correct on 1st June 1984) in the various faculties are listed, together with a description of the opportunities for students.



Strings

Violin

Derek Collier FRAM
Diana Cummings FRAM
Howard Davis FRAM
Sidney Griller CBE, D Univ (York), FRAM
Jean Harvey FRAM
Ralph Holmes FRAM
Emanuel Hurwitz CBE, FRAM
Carmel Kaine FRAM
Felix Kok FRAM, Hon ARCM
Nona Liddell FRAM
Clarence Myerscough FRAM
Manoug Parikian Hon RAM, FTCL
Rosemary Rapaport MBE, FRAM
Winifred Roberts Hon RAM
Kenneth Sillito FRAM
Jill Thoday ARAM
Trevor Williams FRAM

Baroque Violin

Simon Standage MA (Cantab)

Viola

Graeme Scott ARAM
Stephen Shingles FRAM
Alexander Taylor ARAM
John White FRAM

Violoncello

Douglas Cummings FRAM
Lionel Handy Dip RAM
Florence Hooton OBE, FRAM
Christina Shillito Dip RAM
Derek Simpson Hon MA (Newcastle), FRAM
David Strange FRAM

Viola da Gamba and Violone

Dennis Nesbitt Hon RAM (*Consultant*)

Double Bass

Robin McGee FRAM
Rodney Stewart ARAM

Harp

Osian Ellis, CBE, Hon D Mus (Wales), FRAM

Guitar

Michael Lewin ARAM
Hector Quine Hon RAM, Hon FTCL

Lute

Robert Spencer Hon ARAM



The Academy provides a course of professional training for string players, in solo, chamber music, orchestral and Baroque playing. Students are encouraged to perform in public at the Academy concerts, thereby gaining valuable platform experience before going out into the profession. There is a distinguished teaching staff representing all branches of string playing, both bowed and plucked, and the number of principal players in orchestras throughout Great Britain who trained at the Academy testifies to the high repute of its string faculty. Master-classes are held from time to time by well known artists and teachers from abroad, and there are regular seminars in the art of teaching and the instrumental repertoire. The Academy also arranges several exchange concerts with Continental conservatoires.

In addition to attending individual lessons, Principal-study string players have ample opportunities for performing chamber music, not only for strings alone but also with piano and with wind instruments, and there are numerous prize competitions which they can enter.

Bowed string instruments are obviously fundamental to orchestral playing, and all students who take violin, viola, cello or double bass as their Principal study are expected to play, subject to audition, in at least one of the several orchestras that rehearse regularly and give concerts at the Academy (see page 14). The Academy is also noted for the provision it makes for aspiring guitarists, who are offered an unusually full and broadly-based curriculum. There are also facilities for interested students to learn Baroque string instruments, including Baroque violin, viola, viola da gamba, violone and lute.

The Academy possesses a unique collection of over two hundred stringed instruments, many of them very valuable indeed (there are, for instance, six by Stradivari). These are loaned to present and past students.

Woodwind



Woodwind playing in British orchestras derives from generations of fine players descending from the renowned artists of the eighteenth and nineteenth centuries. The Academy has benefited from this tradition, and since its foundation in 1822 its professorial staff has always included woodwind players who have had wide experience in every field. Today, instruction is given by artists who are soloists, chamber music players and members of the leading orchestras. These disciplines are therefore supervised by specialists who, in addition to giving individual instruction, are able to prepare students for the symphonic profession in sectional rehearsals, and guide them in their studies of the chamber music repertory. The Academy continues to produce many of the country's foremost woodwind players.

Besides receiving regular individual lessons, students whose Principal study is a woodwind instrument are offered (subject to audition) a wide variety of orchestral experience in the Academy's numerous orchestras and ensembles, and orchestral wind classes are provided for any students who may not, at some stage in their studentship, be placed in one of the regular or orchestras (see page 14).

Wind players have wide scope for playing chamber music and for performing concertos; there are many prizes for which they may compete; and master-classes are regularly given by distinguished visiting artists.

Flute

Derek Honner FRAM
Gareth Morris FRAM, FRSA

Baroque Flute

Lisa Beznosiuk

Recorder

Anthony Robson Dip RAM

Oboe

Evelyn Rothwell Barbirolli MA (Leeds), Hon RAM, FRCM, FRNCM,
Hon FTCL (*Consultant*)

Michael Dobson FRAM

Gordon Hunt Hon ARAM

Tess Miller Hon ARAM

Celia Nicklin ARAM

Baroque Oboe

Anthony Robson Dip RAM

Clarinet

Richard Addison ARAM

John Davies FRAM

Georgina Dobrée FRAM

Antony Pay Hon ARAM (*Consultant*)

Saxophone

Richard Addison ARAM

Bassoon

Gwydion Brooke FRAM (*Consultant*)

Anthony Judd FRAM

Contrabassoon

Peter Francis ARAM

Brass



Horn

James Brown OBE, Hon RAM

Nicholas Busch Hon ARAM

Ifor James FRAM (*Consultant*)

Terence Johns ARAM

Derek Taylor FRAM, FLCM

Trumpet

Ray Allen Hon ARAM

Sidney Ellison FRAM

William Houghton FRAM

Trombone and Euphonium

Harold Nash FRAM

Tuba

John Fletcher Hon RAM (*Consultant*)

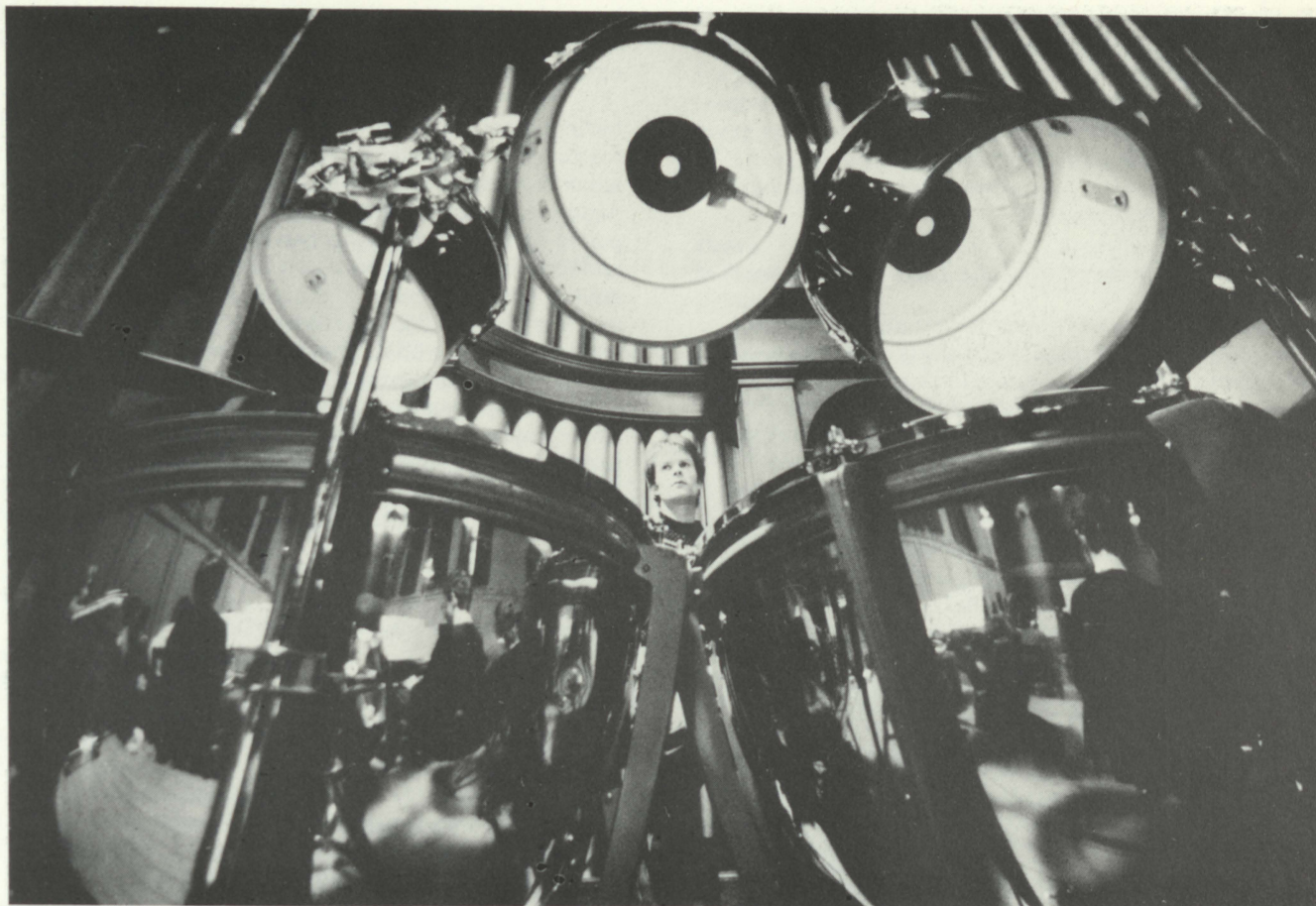
Patric Harrild Hon ARAM

The brass faculty at the Academy is unique in that all its professors are active in the music profession as instrumentalists, as well as being experienced and dedicated teachers of their art. They are not only able to instruct in the techniques associated with their instruments but also to keep their students abreast of current trends within the profession regarding the opportunities available, developments in contemporary orchestration, and the nuances demanded by the interpretations of conductors past and present.

In addition to normal lessons there is a wide range of opportunities for brass players at the Academy: various orchestras (see page 14), repertoire classes, chamber music coaching, a brass band, a 'big band', a brass ensemble and an occasional jazz group. All these combinations take part in concerts within the Academy and sometimes at outside functions. For some of these activities students are encouraged to assist professors in organising rehearsals, booking players and planning programmes, valuable experience calculated to be of use in the professional life for which students are preparing.

The Academy is fortunate in having access to a large library of brass music, ranging from orchestral study books to complete sets for large ensembles, as well as an extremely comprehensive orchestral library. In addition there is a collection of related instruments available for loan: this includes piccolo trumpets, a bass trumpet, alto trombones, tenor horns, euphoniums and a contrabass tuba.

Timpani and Percussion



Susan Bixley ARAM
James Blades OBE, Hon M Mus (Surrey), Hon RAM (*Consultant*)
Nicholas Cole ARAM

The Timpani and Percussion faculty at the Academy is for students who wish to study the orchestral use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are within a fairly narrow field. There are very good reasons for this somewhat limited range of study. The musical and technical standards required from young professional players are now extremely high. It has been found that in the majority of cases, students who study a strictly 'classical' course of Timpani and Percussion are better able to meet these standards than students who also study the light-music application of Percussion.

The Academy has several orchestras, and smaller ensembles. These provide good opportunities for students to gain experience. A close watch is kept on the practical aspect of orchestral playing, with some rehearsals being observed by professorial staff. The main aim is to encourage students to become musical orchestral players.

Orchestras

Maurice Handford FRAM (Director of Orchestral Studies)
Steuart Bedford BA (Oxon), FRAM, FRCO
Nicholas Braithwaite FRAM
John Carewe Hon RAM
Nicholas Cleobury BA (Oxon), Hon ARAM, FRCO
Antal Doráti Hon KBE, Hon RAM (Consultant)
George Hurst Hon RAM
Lawrence Leonard FRAM, FGSM
Colin Metters
Trevor Pinnock Hon RAM

Orchestral experience is a basic requirement of training, and all students whose principal study is an orchestral instrument are normally required to play regularly in one of the Academy orchestras. These are the *Symphony Orchestra*, which covers the main symphonic repertoire and concertos; the *Sinfonia*, which covers the smaller symphonic repertoire and concertos; the *Opera Orchestra*, which accompanies opera productions and explores other theatre repertoire; the *Repertory Orchestra*, which covers general repertoire; the *String Orchestra*, which accommodates all string players not already in an Academy orchestra, including qualified Second study players; the *Chamber Orchestra*, a small group specialising in eighteenth-century music, available, subject to audition, to all students, including those already in another Academy orchestra; and the *Manson Ensemble*, an 'ad hoc' specialist group concentrating on modern works and available, subject to audition, to all students, including those already in another Academy orchestra.

Each of these orchestras gives a concert at least once a term, and the Symphony Orchestra, the Sinfonia and the Chamber Orchestra also give public concerts outside the Academy. Rehearsals of the Symphony Orchestra are from time to time taken by distinguished guest conductors.

Early Music

The Principal
Lisa Beznosiuk
Peter Lea-Cox BMus (Lond), FRAM, FRCO
Trevor Pinnock Hon RAM
Anthony Robson Dip RAM
Simon Standage MA (Cantab)

The term Early Music is used (for want of a better one) to embrace all pre-classical studies. At present the emphasis is on Baroque music (1600-1750), although Renaissance music and occasionally Mediaeval music is included.

The focus of 'early music' performance is the small Chamber Orchestra which rehearses weekly under the direction of Trevor Pinnock and Simon Standage. The orchestra explores the Baroque repertoire, applying the stylistic and technical principles of performance germane to the period, and performs at least one concert a term, sometimes with a chorus. At present the orchestra plays on modern instruments, but the intention is to transfer to Baroque instruments as soon as enough instruments and players are available. Some 'authentic' instruments are indeed already in regular use, in solo and chamber ensembles, with weekly lessons and coaching from acknowledged specialists. It is possible to offer lute,

Early Music Chamber Music

harpsichord, Baroque violin and recorder as Principal or Second studies, and this possibility may be extended to other instruments on demand.

Knowledge and understanding of the styles and techniques of early music are extended by the Academy's teaching of history and analysis, which may be studied either as a requirement or an option by any student. The Academy regards the study of early music as an integral part of its life, not only to deepen everyone's understanding and appreciation of musical history but to enliven performances of later music (which cannot properly be separated from its historical context) and to provide students with another and increasingly important means of earning a living.

An important component in this provision is the Croft Original Competition, a valuable prize offered for excellence in the performance of music written before 1750.

Chamber Music

Sidney Griller CBE, DUniv(York), FRAM (Director of Chamber Music)
Georgina Dobrée FRAM
Harold Nash FRAM
David Willison ARAM

Skill in ensemble playing and the opportunity to obtain an extensive awareness of repertoire are given substantial encouragement and resources. Many of the best known ensembles at present in the forefront of the musical world were formed while its members were students at the RAM. Additionally, there are other notable ensembles whose membership may have undergone changes but which still reflect the excellence of the training and facilities at the RAM.

Many professors, distinguished in the field as teachers and performing artists, are involved in this aspect of training and the present Director of Chamber Music, Sidney Griller, has achieved a unique record for the formation and training of well known quartets.

In addition to having long-established prizes for string quartet playing, the RAM is fortunate in having recently received endowments and sponsorship to encourage excellence and enterprise in the widest possible range of ensembles. Students are encouraged to familiarise themselves not only with the established repertoire of music by the acknowledged masters but to explore widely and grasp the opportunity to rehearse and perform new works.

Keyboard

Pianoforte

Jean Anderson FRAM
John Bigg Hon ARAM
Fiona Cameron FRAM
Ivey Dickson OBE, FRAM
Christopher Elton FRAM
Kyla Greenbaum-Crowcroft FRAM
Jeffery Harris ARAM
Ruth Harte FRAM
Jean Harvey FRAM
Graeme Humphrey ARAM
Philip Jenkins FRAM
Guy Jonson FRAM, FRSA
Alexander Kelly FRAM
Mildred Litherland FRAM
Margaret MacDonald FRAM
Hamish Milne FRAM
Dennis Murdoch FRAM
David Owen Norris MA(Oxon), ARAM, FRCO
Antionietta Notariello ARAM
Lois Phillips FRAM
Peter Uppard ARAM

Pianoforte Accompaniment

John Blakely BA(Oxon), ARAM
Geoffrey Pratley B Mus(Dunelm), FRAM
Rex Stephens FRAM
John Streets FRAM

Organ

The Principal
Christopher Bowers-Broadbent FRAM
Alan Harverson FRAM
Peter Hurford MA, Mus B(Cantab), Hon D Mus(Ohio), Hon RAM,
FRCO, FRSCM
Geraint Jones FRAM
David Sanger ARAM, FRCO

Harpsichord

The Principal
Virginia Black ARAM
Geraint Jones FRAM

The Keyboard Faculty provides comprehensive training in this fundamentally important area of musical activity. For pianists the programme of work includes solo playing, master-classes, ensemble and accompaniment work; the needs of organists and harpsichordists are similarly met by a range of supporting classes and activities which complement individual studies.

Piano

In Piano, lessons, classes and lectures are arranged as follows:

- a) Piano technique and musical development.
- b) Repertoire classes and seminars (including programme-building, analysis, discussion and performance).
- c) Accompaniment.
- d) Répétiteur training (see Opera Department, page 18).
- e) *Lieder* and French Song classes.
- f) Chamber music.
- g) Concert work.
- h) Platform presentation.

There are many opportunities for students to participate in Academy concerts and recitals, and more advanced students are also encouraged to seek suitable outside engagements (for which the Academy provides numerous valuable contacts). Master-classes are given periodically by distinguished artists. A wide range of prizes is awarded annually, many by competition.

Organ

The requirements of organ students are met by a wide range of lessons and classes which comprise:

- a) Organ technique and musical development.
- b) Techniques of teaching.
- c) Improvisation.
- d) Continuo playing.
- e) Repertoire classes.
- f) Preparation for diploma (such as FRCO).
- g) Choral conducting classes.

The Academy possesses organs by Peter Collins, Walker, Willis and Hill and Norman & Beard. Valuable links have also been developed with a number of London churches; regular recitals are given by Academy students using the finest instruments available. Periodic visits are arranged to organ-builders as well as to organs of special interest. It should also be emphasised that many organ students are actively involved as piano accompanists not only to choirs but also to individual vocal and instrumental Academy students.



Harpsichord

Harpsichord students follow a course of study which covers the full range of harpsichord and associated repertoire from the early sixteenth to the mid-eighteenth centuries – particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students have opportunities to take part in Baroque chamber groups both as continuo players and as soloists, and can share in the expanding facilities and opportunities of the Early Music programme (see page 14). Tuition and performances are given on copies of eighteenth-century harpsichords.

Piano Accompaniment

Individual tuition is given to students taking Piano Accompaniment. All Principal study pianists must attend classes in accompaniment during their first year. In addition, the following weekly classes are available.

- a) French, German, Italian and Russian languages (about two hours weekly).
- b) *Lieder* and French Song.
- c) Instrumental repertoire.
- d) Figured bass and continuo.
- e) Harpsichord.

f) Répétiteur training (with Covent Garden and English National Opera staff).

Further practical experience may be gained by playing for one of the four choirs or the Opera Class (the latter entitles free entrance to dress rehearsals at the Royal Opera House, the Coliseum and Glyndebourne). Attendance at singers' and instrumentalists' lessons is also of invaluable benefit as students are encouraged to form duos and other chamber ensembles as soon as possible. Many valuable prizes are open for competition, and students are expected to take part in outside recitals. Examinations are held annually, as in other subjects, culminating in the Recital Diploma, awarded to particularly distinguished accompanists in their final year.

Singing

Singing

Kenneth Bowen MA, MusB(Cantab), BA(Wales), Hon RAM
John Camburn ARAM
Geoffrey Chard Hon RAM
Patricia Clark FRAM
Jean Austin Dobson ARAM
Derek Hammond-Stroud Hon RAM
Christopher Keyte Hon RAM
Joy Mammen Hon RAM
Geoffrey Mitchell Hon ARAM
Kenneth Park ARAM
Marjorie Thomas Hon RAM, FRMCM
Mark Wildman Dip RAM
Ilse Wolf Hon RAM, Hon FTCL

Languages

Dr Lella Alberg Hon ARAM, Hon RCM (*Italian*)
Pamela Stirling Hon ARAM (*French*)
Fred Wagner Ph D(Cantab.), D Phil(Munich), Hon ARAM (*German*)
Galie Wheen FIL (*Russian*)

Opera Department

Peter Knapp MA(Cantab) (*Director*)
Stewart Bedford BA(Oxon), FRAM, FRCO
Nicholas Cleobury BA(Oxon), Hon ARAM, FRCO
Mary Nash FRAM
John Streets FRAM
Anna Sweeney Hon ARAM (*Movement*)

Coaching

David Owen Norris MA(Oxon), ARAM, FRCO
Valda Plucknett ARAM
Geoffrey Pratley B Mus(Dunelm), FRAM
Rex Stephens FRAM
John Streets FRAM
Clara Taylor ARAM (*also Platform Department*)

Choirs

The Principal
The Warden
Peter Lea-Cox B Mus(Lond), FRAM, FRCO
Geoffrey Mitchell Hon ARAM

Choirs

Singing

The aim is to prepare singing students for entry into all branches of the singing profession: opera; oratorio; recital work; broadcasting and television; ensemble work (eg in gramophone recording and church music); and specialist private teaching.

Individual lessons and/or classes and lectures are available as follows:

- a) Vocal technique and development.
- b) Language tuition in Italian, German, French and Russian.
- c) German *Lieder* (class).
- d) French Song (class).
- e) Vocal repertoire (lecture).
- f) Operatic repertoire (lecture).
- g) Individual coaching in vocal repertoire.
- h) Movement and mime (class).
- i) Platform presentation.

The Academy provides ample opportunities for students to take part in regular internal concerts, including experience in singing with Academy orchestras, and also encourages students to accept suitable outside engagements. Master-classes are given periodically by distinguished artists.

Numerous competitive prizes are awarded annually. These are judged by distinguished artists from outside the Academy.

Choirs

Choral singing is a requirement of all students who are not in orchestras: orchestral players are also encouraged, though not required, to sing. There are four choirs, all of which rehearse weekly: the Academy Choir, the Opera Chorus, the Cantata Choir and the Chamber Choir. The Academy Choir is a large group (about 120 singers), designed to perform the large-scale repertory of all periods with full orchestra. The Opera Chorus is specially recruited and varies in size to suit the varying demands of whichever opera is being currently performed. The Cantata Choir (32 singers) performs repertory from the seventeenth to the twentieth centuries, often in collaboration with a small orchestra or instrumental ensemble. The Chamber Choir (24 singers) performs *a cappella* music from all periods. From time to time additional groups are convened for specific projects. Each choir has its own regular staff conductor, but distinguished outside conductors are invited periodically to conduct concerts and rehearsals. Each choir performs in public at least once a term, as often as possible outside the Academy.

All undergraduate Principal study singing students join the Academy Choir, which is augmented by all first-year students not allocated to an orchestra. Second-year GRSM students also attend. All singing students, other than those in the first year, audition for the Cantata and Chamber Choirs, in consultation with the student's professor.

Opera

The Opera Department is one of the oldest such classes in Europe. 'Undergraduate' singers are admitted by audition, usually in their second year of study, while post-graduates are auditioned shortly after being accepted as students. Approximately twelve hours a week are devoted to opera coaching: in class, as a chorus or in ensembles, or individually in rôles; outside these hours students may participate in all other singing activities of the Academy. The work covered in these weekly sessions leads towards public performances each term of main productions (with full orchestra, sets and costumes) or scenes given under Workshop conditions. These are presented in the modern and finely equipped Sir Jack Lyons Theatre, before audiences which include representatives from the opera companies, the national press and concert agents. Guest conductors and producers from the major opera houses are invited to prepare these performances.

In addition to the hours given to musical preparation, there are weekly classes in movement, dance, stage-technique (including make-up and general stage-craft) and acting, while more specialised tutorials are given on the preparation of arias for future auditions. Language classes in Italian, French and German are obligatory for singing students, (Russian is also available), and students are invited to dress rehearsals at Covent Garden, the Coliseum and Glyndebourne.

When particularly promising students reach their final year they may be offered a place on the Advanced Opera Course, which provides specialist training in complete rôles under distinguished coaches and producers from the principal opera houses. Scenes or Acts from these operas are then rehearsed on stage at approximately monthly intervals. Advanced students are, in addition, usually cast in the main productions, and auditions are arranged for all the national opera companies. An exciting new project started in 1983 with the English National Opera, in which RAM students take opera to schools and colleges. This is supervised by music and stage staff from the Coliseum and is the beginning of a close relationship with this company.

David Syrus, Head of Music Staff at the Royal Opera House, holds weekly tutorials for répétiteurs, who lead a very full life in the Opera Department, playing for music and production calls, and a new scheme is under way in which their experience is widened by working at the Coliseum with their singers and music staff. Conducting students who show an interest in opera are given the opportunity of taking rehearsals, under the supervision of the resident conductor, Nicholas Cleobury, and, occasionally, conducting performances of Workshop scenes. The Academy has its own Opera Orchestra.

Our policy has been to introduce singers to all styles and periods of opera, and as well as standard repertory pieces we have given first performances in London of works ranging from Monteverdi to Bernstein, (including Poulenc, Henze, Fauré and Verdi). In a recent review of an Academy production, *Opera Magazine* wrote that 'the Opera Department of the Royal Academy of Music is one of Britain's liveliest and most innovative operatic institutions'. Recent productions have included Monteverdi's *L'Incoronazione di Poppea*, Kurt Weill's *Street Scene*, Britten's *Albert Herring*, Puccini's *La Rondine*, Stravinsky's *The Rake's Progress*.

Conducting

John Carewe Hon RAM
George Hurst Hon RAM
Colin Metters

The Conductors' Course is open both to students already on one of the Academy's full-time courses and also to new entrants taking the Course (a) as undergraduates (in association with the Performers' or GRSM Course) or (b) as post-graduates (on the Advanced Course) who will have already completed a related full-time course of specialised training elsewhere.

The full Course lasts for three years but it may sometimes be appropriate for this to be reduced to two years. The curriculum comprises:

a) *Conducting Studies*

Conducting and rehearsal techniques, preparation and study of repertoire, practical experience with various Academy orchestras.

b) *Supporting Studies*

These are carefully integrated with Conducting Studies and comprise keyboard work, score-reading, history and analysis, orchestration, languages, aural training and composition techniques (harmony, counterpoint, composition); there is an exemption system in certain studies for those who can demonstrate an appropriate level and experience. Students also attend classes in *Lieder* and chamber music.

c) *Additional Practical Studies*

A further vocal/instrumental study is taken in conjunction with conducting, normally to a Principal study level of attainment. Where this study is not a keyboard instrument, piano is usually taken as a third study, possibly at a lower level; a standard equivalent to Grade 6 of the Associate Board is generally regarded as the minimum level acceptable at entry for third study.

A separate leaflet giving detailed entry requirements is available from the Registrar. Auditions (with one of the Academy orchestras) are held in February for entry in the following September.



Composition

Timothy Baxter B Mus(Lond), FRAM
 Timothy Bowers B Mus(Lond), ARAM
 Christopher Brown MA(Cantab), ARAM
 Gordon Crosse MA(Oxon), Hon RAM
 Melanie Daiken M Mus(Lond), ARAM
 John Gardner CBE, B Mus(Oxon), Hon RAM
 John Hall ARAM
 Margaret Hubicki FRAM, FRSA
 James Iliff B Mus(Lond), FRAM
 Witold Lutoslawski Hon RAM (*Consultant*)
 Malcolm Macdonald MA, Mus B(Cantab), Hon RAM (*Consultant*)
 Paul Patterson FRAM
 Stephen Rhys B Mus(Lond), FRAM
 Roger Steptoe BA(Reading), ARAM
 Richard Stoker FRAM
 Roy Teed FRAM
 Arthur Wills D Mus(Dunelm), Hon RAM, FRCO, FRSCM
 (*B Mus Course Tutor*)

Composition may be studied as a Principal or Second study, under the guidance of experienced composers who are also Academy professors. Composition students will normally also study harmony, counterpoint, analysis, orchestration and other technical studies as required, with an emphasis on hearing what they write and performing their compositions, either themselves or with their fellow-students. Normally student composers may have at least one substantial work performed within the Academy each year, often by the Manson Ensemble, which specialises in the performance of twentieth century music.

There is an eight-track recording studio available for electronic music and for the study of recording techniques.

Master-classes given by distinguished visiting composers are arranged regularly. For example, in March 1984 Witold Lutoslawski worked in the Academy for a week, giving classes and lectures, conducting and performing his own music. In February 1985 a week is being devoted to the study and performance of the music of Sir Michael Tippett. The whole Academy is involved in these projects.

There are annual composition prizes, one of which (the Manson Prize) is judged upon live performance, often directed by the composer himself.



Music Techniques

Music Techniques, Aural Training History and Analysis

Timothy Baxter B Mus(Lond), FRAM
 George Biddlecombe MA(Oxon), ARAM
 Timothy Bowers B Mus(Lond), ARAM
 Christopher Brown MA(Cantab), ARAM
 Gavin Brown MA, B Mus(Oxon), Hon RAM, FRCO (*Co-ordinator of Aural Training*)
 Gordon Crosse MA(Oxon), Hon RAM
 Melanie Daiken M Mus(Lond), ARAM
 Catherine Ennis BA(Oxon)
 John Gardner CBE, B Mus(Oxon), Hon RAM
 John Hall ARAM
 Simon Harris MA, B Mus(Oxon), Hon RAM
 Malcolm Hill Dr Fil(Uppsala), B Mus(Dunelm), M Mus, RCM, ARAM, FRCO
 Margaret Hubicki FRAM, FRSA
 James Iliff B Mus(Lond), FRAM
 Robert Langston MA(Cantab), ARAM, FRCO
 Peter Lea-Cox B Mus(Lond), FRAM, FRCO
 Malcolm Macdonald MA, Mus B(Cantab), Hon RAM
 Hugh Marchant FRAM, ARCO,
 David Owen Norris MA(Oxon), ARAM, FRCO
 Stephen Rhys B Mus(Lond), FRAM
 David Robinson B Mus(Lond), FRAM, FRCO, Hon RCM,
 (*GRSM Course Tutor*)
 Patrick Russill MA(Oxon), ARCO
 Wilfred E Smith MA(Oxon), FRAM, FRCO
 Roger Steptoe BA(Reading), ARAM
 Richard Stoker FRAM
 Roy Teed FRAM
 Sarah Thomas B Mus(Lond), ARAM
 Peter Uppard ARAM
 Arthur Wills D Mus(Dunelm), Hon RAM, FRCO, FRSCM
 (*B Mus Course Tutor*)

Music Techniques

The study of 'music techniques' embraces harmony, counterpoint, fugue, orchestration and other technical aspects of music. Students on all courses (except the Advanced Course) are required to study this subject. Care is taken to match teaching and curriculum to different levels of attainment, partly according to the student's course of study and partly according to his or her ability, in the subject. The aim is to treat the study of music techniques as a fundamental and necessary part of musical comprehension, not as an abstract intellectual exercise, understanding being a necessary prerequisite for fully effective performance. Students are encouraged to emulate examples drawn from the literature of music ('real' music as against devised exercises) and to be able to discuss such examples and to display understanding of the underlying principles involved, rather than simply conforming to precepts and applying rules of procedure.

Harmony at the keyboard is encouraged strongly. Besides regular class instruction (designed for GRSM and B Mus students but open to others) this practical approach to the study of music techniques is taught through classes for organ improvisation, jazz and continuo playing. Assessment is continuous and by annual examination.

Aural Training, History and Analysis

Aural Training

Aural Training forms an essential part of Academy work and there are classes at all levels of ability. Each 'undergraduate' course (Performers', GRSM and B Mus) has its own curriculum. At the Entrance Examinations candidates' aural ability is assessed, and new students are allocated to classes accordingly. If it transpires that the class into which they have been placed is not suitable, they may be transferred to a more suitable one. Any class may contain students from all courses, playing between them a wide variety of instruments, which in itself can widen a student's musical horizons.

Both written and viva-voce work is undertaken, the latter including sight-singing, to which great importance is attached. There is training in critical listening in which students identify period characteristics, stylistic features, structural procedures and timbres. An ability rapidly to detect inaccuracies in performance is developed. In the early stages the aim is to sharpen aural perception of the basic ingredients of eighteenth and nineteenth century music; intervals, triads, melody, rhythm. Twentieth century music figures increasingly as the student's ear develops.

History and Analysis

The study of history and analysis is provided for all students: it is mandatory for all students at 'undergraduate' level, and is optional (but greatly encouraged) for others. The subject is taught by way of performance, lectures, seminars, projects and essays. General historical outlines and concepts are taught, as well as more detailed studies, including instruction in the repertoire of each student's instrument. As in the study of Music Techniques (see page 19) the emphasis is on the study of history and analysis as an essential adjunct to performance, particularly in developing awareness of the relevance of historical knowledge to stylistic performance and to understanding how instruments themselves have changed and affected musical composition and interpretation.

Twentieth century music is given great prominence in this study. Throughout, importance is attached to written work as an aid not only to historical understanding but also to fluency and clarity of expression. Assessment is continuous by performance, and also annual examination.

Additional Information

Concerts and Recitals

Participation in concerts is a required part of professional training, and substantial opportunities for concert experience are provided in the Academy as well as in various locations outside.

Awards and Prizes

There are numerous scholarships, exhibitions and prizes available to students.

Practising facilities

During the daytime limited practising facilities are available in the Academy, but never before 9 am. Most rooms at the Academy are available between 6 and 8.45 pm from Monday to Friday, and 2 to 6 pm on Saturday and Sunday during term.

Post-student opportunities

Former students of the RAM may apply for a number of Fellowships that entitle their holders to a year based at the Academy during which they can develop their careers. The Westmorland Concerts on the South Bank offer platform opportunities to former students of the Academy. These concerts, six of which are given each year in the Purcell Room, are available to former students by audition.

Accommodation

The Academy building is non-residential, and students are strongly advised to make their own arrangements as soon as they know that they have been accepted; however some sixty places are available in our own Hall of Residence, Ethel Kennedy Jacobs House, Champion Hill, SE5. Henry Wood House, Halsmere Road, SE5, which is run by the Music Students Hostel Trust is a Hall of Residence equally shared by the London music colleges, each college having the right to twenty-two places. In both Halls the accommodation is mixed. The Counsellor will give general advice about accommodation in London and all enquiries, whether for private or hostel accommodation, should be addressed to her at the Academy.

The Academy has a students' canteen which is open during the daytime for hot and cold meals and other refreshments.

Welfare

A Counselling service is available to all students. The Counsellor provides professional help with any personal problems which may arise during students' attendance at the Academy, and can also direct them to the relevant source concerning academic problems. On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may only be consulted through the Counsellor.

Overseas students are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

The Counsellor is also responsible for advice on accommodation; whether at the two hostels, Ethel Kennedy Jacobs House and Henry Wood House, or privately.

Concert Week



Witold Lutoslawski rehearsing the Symphony Orchestra
(Concert Week, March 1984)

The Academy's 'Concert Week' is a development, extension and amalgamation of two schemes initiated several years ago: 'Review Week', a week set aside in the Autumn and Spring Terms, during which concerts and lectures would replace normal lessons and rehearsals; and 'Composer of the Term', a scheme whereby the work of a specific composer would be studied in depth throughout a term, and featured in concerts during the course of it. The Concert Week held in March 1984 was the first to be devoted to the work of a single living composer: in this case the distinguished Polish composer Witold Lutoslawski (b. 1913), who not only attended various events at the Academy during the week but also talked about his own musical development and conducted a performance of his *Livre pour orchestre* (1968) with the RAM Symphony Orchestra.

In February 1985 there will be another Concert Week on similar lines, devoted to the music of Sir Michael Tippett (b. 1905), in celebration of his eightieth birthday. The aim of these Concert Weeks is, in the Principal's words, 'to break the routine of our term; to lift our eyes off the fingerboard or the keyboard to the musical horizons beyond'; and they may also be regarded as balancing the Academy's recent extension of its Early Music activities.

The Intermediate Course

A limited number of places are available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Intermediate students attend for a half-day a week in term time and tuition is given by RAM professors in Principal study as well as Music Techniques and general background. An additional practical study (including composition) may be taken in the final two years. Further details are available from the Warden, who is happy to answer enquiries from prospective applicants and their parents.

The Junior Exhibitioners' Course

This course (some 200 strong) aims to provide the best possible musical grounding for promising musicians still attending school. The course runs on Saturdays during term. Studies include individual instrumental lessons, with classes in aural training and other musical subjects. There are choirs, orchestras and chamber music groups.

Entry is by audition: the average age of entrants is eleven, but there are no rigid limits. Some Local Education Authorities award exhibitions to help meet the cost of the course. Places are also available for private fee-paying candidates. Older pupils hoping to enter the musical profession are prepared for entrance examinations and interviews for places at music colleges and universities, with extra work in keyboard and aural skills as required. Application should be made to Mr Gavin Brown, the Director, Junior Exhibitioners' Course, from whom further details may be obtained.



Distinctions and Diplomas

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

Fellow (FRAM)

Fellows are past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it. This distinction is limited to two hundred and fifty.

Honorary Fellow (Hon FRAM)

Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians. This distinction is limited to fifty.

Honorary Member (Hon RAM)

Honorary Members are distinguished musicians of any country appointed by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

Associate (ARAM)

Associateship is conferred on past students of the Academy who have achieved distinction in the profession.

Honorary Associate (Hon ARAM)

Honorary Associates are friends (musicians or non-musicians) of the Royal Academy of Music who have rendered signal service to the institution and who have not been students of the Academy.

Dip RAM

This is granted to students who have been awarded the Recital Diploma or Orchestral Diploma.

GRSM Hons (London)

The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music, and has the status of an honours degree in music.

Professional Certificate

This certificate is awarded to students who follow successfully prescribed subjects of the Performers' Course.

Licentiate (LRAM)

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

RAM Students' Union RAM Club

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union and the Students' Club.

The Students' Union Executive Committee consists of seven elected officers, each with a specific post. These are: President, Vice-President, Treasurer, Social Secretary, Publicity Officer, Sports and Societies Officer, and Welfare Officer. The Executive meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration. The Committee represents the students in various meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights which are held in the Students' Club, and also holds Grand Balls in the Summer and Christmas terms when evening dress is worn and many members of staff attend. The Union also arranges screenings of one or two films each term for a minimal entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against the other London music colleges and occasionally against the London orchestras. There is also a cricket team in the Summer Term, and occasionally tennis matches are arranged against the staff in Regent's Park.

Central to the social life in the Academy is the Students' Club. This is situated in the basement of the Academy, next to the Students' Union Office. The Club exists to provide a bar and a meeting place for the students. Pool, darts and two video games are available in the clubrooms.

Union news and other general articles on life in the Academy are published approximately once a term in *Rampages*, which is produced by the Union, and further communication between the Executive Committee and the students in general is at Union General Meetings, which are held once or twice each term, as an opportunity for the Committee to report back to the students, and for the students to air their opinions on what the union is doing and what it should be doing.

The RAMSU Shop sells scarves, T-shirts, sweatshirts, ties and jerseys, bearing the Academy motifs. The telephone number is 01-935 6025.

RAM Club

The RAM Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The RAM Magazine* published three times a year, in March, July and December, is sent to all members. Students are especially welcome. The Club affords them opportunities to meet professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Hon. Secretary of the Club, at the Academy.

Board of Directors and Governing Body

President

HRH Princess Alice, Duchess of Gloucester

Vice-Presidents

Sir Edmund Compton GCB, KBE, MA(Oxon), HonFRAM, FRCM

Frederic Lloyd OBE, JP, HonFRAM, HonRCM

S O Quinn FIB, HonFRAM (*Hon Auditor*) (*Also Member of the Committee of Management*)

James Saunders TD, FCA, HonFRAM (*Hon Auditor*) (*Also Member of the Committee of Management*)

Directors and Members of the Committee of Management

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Mrs Ralph Vaughan Williams HonFRAM, FRCM, HonRNCM

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Two Student Representatives on the Committee of Management nominated by the Students' Union Executive Committee

Honorary Vice-President

W Graham Wallace FCA, HonFRAM

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